INTRODUCTION

Following the recommendation of the Ad Hoc Committee to Review the Creative Arts at MIT, the position of Associate Provost for the Arts was established to oversee, coordinate, and facilitate arts activities at MIT. The Associate Provost for the Arts oversees the Office of the Arts, the List Visual Arts Center (formerly in the President's Office) and The MIT Museum (formerly in the Libraries). The Office of the Arts contains three programs: Arts Communications (formerly in the News Office), Council for the Arts (formerly in the President's Office), and Special Programs (including the proposed campus-wide Artists-in-Residence Program). In addition, the Associate Provost for the Arts coordinates academic and curricular programs in the arts through the newly established Creative Arts Council, whose members consist of arts leaders across campus (see below). The Creative Arts Council advises the Associate Provost for the Arts in individual programmatic areas, general curricular issues, facilities, fund-raising, and MIT's relation to outside cultural and educational institutions. Finally, the Associate Provost for the Arts facilitates arts activities on campus through communication and fund-raising.

Creative Arts Council

The Creative Arts Council (CAC) was established in the autumn to take its place beside the other faculty councils and to bridge the gaps between arts programs residing in different schools and departments within the Institute. Its members include the Dean of the School of Humanities and Social Sciences, the Dean of the School of Architecture and Planning, the Chairs of Architecture, Media Arts and Science, and Music and Theater Arts, the Directors of the List Visual Arts Center, The MIT Museum, Theater Arts, Visual Arts, and Dean's Representatives from the School of Engineering, the Sloan School of Management, and the School of Science. Some of this year's areas of discussion are listed below.

Undergraduate curriculum: The Associate Provost served as Chair of the Arts Subcommittee to the Humanities, Arts, and Social Science Distribution (HASS-D) Overview Committee. The role of the arts in this curriculum was discussed by the CAC, focusing on two issues. First, the arts component is the only one of five not required. Even though the arts courses are heavily enrolled, this discrepancy in requirements possibly sends a negative message to the students concerning the role of the arts in their education. Second, the arts courses are currently divided between active ("hands-on") and reflective (analytical) approaches. For example, there are courses in studio art and art history, music theory and music history, and playwriting and history of drama. Although the different approaches are good, the arts community is working to develop courses with a combined approach. The new HASS-D course in modern dance combining the history of dance, choreography, and performance is a model for other introductory courses.

Facilities: The continuing and increasing need for facilities for arts programs is of constant concern. The major renovation of the first and third floors of N51-52 for the new undergraduate Visual Arts Program, which should be completed for autumn 1990 classes, is an important step in acquiring appropriate space. In addition, the installation of new sprung floors in the T-Club Lounge and Walker 201, through the coordination and cooperation of the Office of the Arts, the Athletic Department, and Physical Plant will make a critical improvement in our facilities for dance. The coordinated use of space is especially important when space is limited. The arts community benefitted from the use of the Villers Experimental Media Facility ("The Cube") for dramatized performances presented by the MIT Theater Arts Program ("Leonardo: Anatomy of a Soul") and the List Visual Arts Center ("Black Dirt"). Also the Media Arts and Sciences Section made the Beckwith Photography Laboratory
available to the Visual Arts Program undergraduate courses in advance of the completion of the new undergraduate photography laboratory in N51-52.

One-percent for the arts: MIT was the first educational institution to establish a "one-percent for the arts" program, devoting one percent of the cost of new construction and major renovations to the acquisition of art. The Office of the Arts will be overseeing this program. In the past year, the office dealt with the controversy concerning the proposed sculpture by local artist Mags Harries for the Stratton Student Center. The artist was chosen by a committee made up of members from across MIT community, including students. Concerns were voiced, however, about procedure, as well as about siting and artistic medium. Meetings between the artist and the MIT community, as well as between the Associate Provost and the MIT community led to invigorating discussions of some of the central issues involved in public art. These will continue in the autumn, will influence the final decision about the installation of art in the Student Center, and will affect the procedures for future "one-percent" projects, including the Rotch Library and the new Graduate Dormitory.

Affirmative Action

The offices under the supervision of the Associate Provost for the Arts are actively supportive of affirmative action goals. Because women are strongly represented in the arts, our record appears very strong. We actively seek minority candidates for all positions, but unfortunately there are no minorities among current employees. The Office of the Arts employs seven people, six of whom are women. The List Visual Arts Center employs sixteen (eleven EFT), eleven of whom are women. The MIT Museum employs twelve, six of whom are women.

Fund-raising and the Campaign

The Arts at MIT were recognized as a separate entity in the revised Campaign priorities. The $5 million goal includes funding for the proposed Artist-in-Residence Program, support for the permanent collections of the List Visual Arts Center and The MIT Museum (for acquisition, conservation, and storage), arts facilities, and professorships and fellowships in the arts. The Associate Provost for the Arts took part in many cultivational events, and it is hoped that these will increase giving to the arts at MIT. Because of the loss of state funding due to the reorganization and budget cuts to the Massachusetts Council for the Arts and the projected loss of federal funding following the reauthorization hearings for the National Endowment for the Arts and the National Endowment for the Humanities, fund-raising for the arts from other sources has become even more important. During the past year, the arts benefitted from a number of important gifts. Margaret McDermott created the Eugene McDermott Fund for the Arts, an endowment that will help to support the Artists-in-Residence Program and other arts activities. Ronald A. Kurtz '54 MG underwrote the entire cost of the new photography laboratory in N51-52 for the Visual Arts Program; the laboratory will be named after Berenice Abbott, whose photographs of natural phenomena, commissioned by MIT in 1958, have so successfully represented the nexus of art, science, and technology. Martin Zimmerman '59 EE has made funding available for the next five years for exhibits of architectural materials in The MIT Museum. Various donors have assisted with the funding needed to send the MIT Theater Program production of "Leonardo: Anatomy of a Soul" to Europe and to the Edinburgh Festival; this trip was also generously supported by the MIT Summer Session.

Personnel

Ellen T. Harris, formerly Professor of Music at The University of Chicago, joined the faculty of MIT as Professor of Music and Associate Provost for the Arts. Mark Palmgren, formerly Program Officer of the Council for the Arts, joined the Office of the Arts as Director of the Council for the Arts. China Altman, formerly Assistant Director (Arts) in the News Office, joined the Office of the
Arts as Director of Arts Communication. Sara Elizabeth Wilbur, formerly Visitor Services and Concert Coordinator with the Museum of Fine Arts, Boston, will join the Office of the Arts as Director of Special Programs.

Elizabeth Connors, formerly of Brain and Cognitive Sciences, is Administrative Assistant. Lynn Heinemann, formerly of the News Office, is Senior Staff Assistant. Susan Cohen, also a Gallery Attendent at the List Visual Arts Center, is Staff Assistant.

ELLEN T. HARRIS
ARTS COMMUNICATION

In this first year for the Office of the Arts (OA), "communication" described an approach and an aspiration for projects involving public relations and coordination.

Public Relations as it was shaped in the OA encompassed: 1) publication and distribution of the Arts Page, with the goal of raising awareness—internally and externally—about MIT's world of arts, its individual and collective aspects; 2) cultivation of media contacts in general and media support on specific projects involving MIT arts; 3) serving as an information resource for internal/external media and cultural/community groups; 4) public relations assistance to the Associate Provost for the Arts; and 5) central calendaring. Coordination involved consulting, information gathering, and fostering of collaborative projects within the 65-member ARTSNET and the arts community at large.

Major accomplishments in communication included the following.

-- Ellen Harris was introduced in a Tech Talk leading article accompanied by a summary of changes and new developments. This was developed into an announcement sent to 250 media sources and used as a public relations handout during the year.

-- A four-page State of the Arts insert—including photographs and essays from 12 MIT arts leaders and an introduction by Professor Harris—was published in Tech Talk and used in public relations and information projects throughout the year by the OA, MIT arts centers and by the Admissions Office.

-- Graduate student Robert Newman became the first photographer in a project developed by the OA, sharing expenses with the Communications Office. A series on the 16 year-long students of the Advanced Music Performance program, and other coverage of students and faculty in the arts resulted in a rich collection of photos for the Arts Page, the MIT Catalog, various brochures and publications, Technology Review, and The Tech, among others.

-- When controversy developed over a proposed Student Center sculpture by artist Mags Harries, OA communication worked with the Associate Provost, the List Visual Arts Center, and the staff of the Student Center to develop and promote a series of public investigations and discussions, including public relations work with campus media, and publishing coverage of efforts and developments.

-- OA communication collaborated with faculty, staff, and students of the Theater Arts Program to help create a celebration and an award to honor Edward Darna's 25 years in theater arts. One component was the Edward Darna Arts Page which—in addition to its original purpose—was designed for fund-raising and development use.

-- Five Month-At-A-Glance Arts Pages and 21 feature Arts Pages were published and distributed through Tech Talk, selected media contacts, a bulletin board network, and newsletter mailing to the Council for the Arts. Some ten other arts pieces were published in Tech Talk's general spaces. Special arts sections were included, for the first time, in the weekly IAP guide.

-- The Arts Media Calendar went out monthly to 170 electronic and print media.

-- Press release responsibility for events was disseminated to sponsoring programs and departments.

-- Senior staff assistant Lynn Heinemann assumed responsibility for the 24-hour Arts Hotline updated every Monday. She collaborated in all communications areas and made a promising start toward developing a system for a central electronic arts calendar. She studied Filemaker and Pagemaker, expanding her abilities as assistant editor of the Arts Page. Staff Assistant Susan Cohen learned word processing and graphics programs on the Macintosh, and began developing various graphic arts skills in order to assist in layout and production of the Arts Page.
COUNCIL FOR THE ARTS

The fruitful partnership now established between the Council for the Arts and the MIT Office of the Arts, headed by Associate Provost for the Arts, Professor Ellen T. Harris, represents the hallmark of Council activity this year. As a result of its new position within the Office of the Arts, the Council has rekindled its productive relationship with the MIT cultural community. The members of the Council have been reinvigorated with a clear vision of their ongoing contributions to the robust health of the arts at MIT.

Annual Meeting

The Seventeenth Annual Meeting of the Council for the Arts was held on October 19-20. The affair began with a "Tribute to Jerome B. Wiesner" upon his retirement as Council Chairman, a post he had held since 1979. Walter A. Rosenblith presided at the celebratory dinner, with fond anecdotes and warm remarks offered also by Howard Johnson, John Kunstadter '49, and Yulla Lipchitz. As an emblem of profound respect and friendship, the Council presented Dr. Wiesner with a gouache by the American sculptor, Jacques Lipchitz. This gala dinner was held at the Royal Sonesta Hotel in Cambridge, through a generous donation from Roger Sonnabend '46, a former Council member.

The 1989 Eugene McDermott Award was presented to Ida Ely Rubin, a founding member of the Council, honoring her as "a rare and captivating catalyst [who] has struck sparks at the intersection of art and technology." One highlight of the award ceremony was the attendance of Margaret McDermott who bestowed the award, named in honor of her late husband, to Ida Rubin, a long-time friend.

Catherine N. Stratton, Council Vice Chairman, presided over the business meeting conducted on the morning of October 20. Mark Palmgren, Program Director, presented the FY89 financial report. After a full discussion by the assembled members, a new Council for the Arts constitution was unanimously ratified. While reaffirming the Council's mission to foster the arts at MIT, this document describes a revamped Council structure necessitated by the reorganization of arts management at MIT. Structural reforms include the revised composition of the Council's Executive Committee and the establishment of six standing committees (see Council Standing Committees below).

President Paul E. Gray '54 formally welcomed the Council at this time. At the conclusion of his remarks, he appointed John W. Kunstadter '49 and Martin N. Rosen '62 as the new Chairman and Vice Chairman of the Council, upon the retirement of Jerome B. Wiesner and Catherine N. Stratton. Provost John M. Deutch '61 introduced Ellen T. Harris, Associate Provost for the Arts and Professor of Music, who addressed the Council on its prominent role within the new arts environment at MIT.

Council members and guests then proceeded to the MIT Faculty Club for luncheon. The 1989 Gyorgy Kepes Fellowship Prize was presented by Professor Ellen T. Harris to Richard Bolton, a photography instructor in the Department of Architecture, who was recognized for his work as a visual artist and critic.

The afternoon session consisted of a symposium, "Creative Arts at MIT," moderated by Professor Harris. Participants included Professors Alan Brody (Theater Arts), Ed Levine (Visual Arts), and Marcus Thompson (Music), and various student performers. A reception in the Catherine N. Stratton Lounge in the Julius A. Stratton Student Center concluded activities of the 17th Annual Meeting.

Council Standing Committees

As charged by the Council constitution ratified on October 20, six standing committees were established to undertake the Council's active work. The chairman of each committee is appointed by the Chairman and Vice Chairman of the Council in consultation with the Associate Provost for the Arts.

Following the Annual Meeting, individual Council members were selected to serve as committee chairs, and committee rosters assembled thereafter: Acquisitions (Ida Ely Rubin); Annual Meeting (Catherine N. Stratton); Development (Ronald A. Kurtz '54); Grants (Bradford M. Endicott '49); Long-Range Planning (Albert P. Hildebrandt '44 and Alan W. Katzenstein '42); Membership (Bernard G. Palitz '47).
With the exception of the Development Committee, each committee met on several occasions to organize activities and programs for next year. The Grants Committee continued to hold its quarterly sessions to review applications for arts funding (see Grants Program below).

**Grants Program**

The Grants Committee, chaired by Bradford Endicott '49, received and evaluated 47 applications for arts project funding from students, student groups, staff and faculty, requesting a total of $81,580. Funding was recommended for 41 projects, with awards totalling $63,633. Three Officer's Grant applications were reviewed by the Council Director and awarded $550. A detailed report of Grants Program activity is available.

One noteworthy grant provided funding to arrange a spring semester series of student visits to the Boston Symphony Orchestra and the Museum of Fine Arts. Free tickets and transportation were available to up to 50 students each for three excursions to the *Monet in the 90s* exhibition, and two performances by the BSO. Substantial grants were awarded to the List Visual Arts Center to support publication of exhibition brochures accompanying a year-long program of contemporary photography; to Pilgrim Theater, artists-in-residence in the Theater Arts Program, to develop and produce a multi-media performance, *Leonardo: Anatomy of a Soul*, and to two Media Arts and Sciences graduate students, Joseph Stampleman and Uri Wilensky, to continue their popular series, *Poetry at the Media Lab*, with readings by local and national poets.

**Endowed Prizes and Awards**

The Laya and Jerome B. Wiesner Student Art Awards were presented to Jee-Hoon Yap '90 (Course VI) for achievement in music performance, and to Jonathan Richmond, graduate student (Course I), for his contributions to enriching student participation in the arts. The Louis Sudler Prize in the Arts was awarded to Jee-Lian Yap '90 (Course II) for excellence in music performance. Jee-Hoon and Jee-Lian Yap are twin sisters, and both are pianists. William M. Siebert, Ford Professor of Engineering, served as chairman of the Student Art Awards Selection Committee for the third year.

The Eugene McDermott Award was presented to Ida Ely Rubin, a founding member of the Council, at the 17th Annual Meeting on October 19 (see Annual Meeting above).

A McDermott Award Ad Hoc Selection Committee met several times during the spring semester to consider revised guidelines for this award.

The Gyorgy Kepes Fellowship Prize was presented to Richard Bolton, photography instructor in the Department of Architecture, at the 17th Annual Meeting on October 20 (see Annual Meeting above).

The Kepes Prize Selection Committee, chaired by Angus N. MacDonald '46, considered and approved revisions to the prize guidelines. Principal revisions included the addition of MIT undergraduates as eligible for prize nomination, and limiting consideration to only those candidates who work in the creative arts: architecture, visual and performing arts, and writing.

**Museum Membership Programs**

The Museum of Fine Arts University Membership Program offers free admission and discount benefits to all MIT students. Ten membership cards are also provided for the daily use of MIT staff members. Participation in this program was again made possible by special contributions from Bradford Endicott '49 and Bernard Palitz '47. Council members have funded MIT's enrollment in the program since 1980.

For the third year, MIT students were offered a discount admission fee to all exhibitions at the Institute of Contemporary Art (ICA) in Boston. MIT's institutional membership with the ICA has been provided through the generosity of Dr. Ellen Poss, an ICA trustee.
**William L. Abramowitz Memorial Concert**

The William L. Abramowitz Memorial Concert endowment provides funds to present a major performing arts event each year at MIT. Professor Alan Brody, Music and Theater Arts Section, agreed to organize and produce this year's event. On April 5, actor Avery Brooks, best-known for his role as “Hawk” on the television program *Spenser for Hire*, presented excerpts from his one-man show on Paul Robeson. The performance was enthusiastically received by a capacity audience in Kresge Auditorium.

**Marvin A. Asnes Performing Arts Series**

The first Marvin A. Asnes Performing Arts Series concert was presented on October 6 in Kresge Auditorium. Acclaimed jazz pianist and composer Michel Camilo performed with his trio to the delight of a full-house audience. The concert, sponsored by the Music and Theater Arts Section, was made possible through the generosity of the Marvin A. Asnes '49 Performing Arts Fund, established by Council member Norma K. Asnes, in memory of her husband.

**Development Activities**

With the establishment of the Office of the Arts, MIT now provides support for most of the Council's operating expenses. Thus, a substantially higher percentage of total Council revenues may be applied directly to programs and activities such as those outlined above.

Thirty-eight Council members offered contributions averaging $3,490 each, and 26 non-member donors contributed an average of $1,303 each. In addition to these unrestricted contributions to Council programs, a restricted sum of $267,606 was donated by Council members to specific MIT art programs or activities.

**Membership**

At the conclusion of the year, Council membership stands at 66. Cynthia Tobias ’72 resigned from the Council in September. Seventeen of the 25 members whose terms expired this year were invited to renew their participation.

With especial sadness, the Council regrets the death of Harold E. “Doc” Edgerton ’27G, Institute Professor Emeritus, on January 4. Beloved by generations of the MIT community and friends of the Institute, “Doc” was one of the original members of the Council, and served for 17 years as an inspiring advocate of the arts. He was honored as the 1985 recipient of the Eugene McDermott Award.

Upon his retirement as Council Chairman in October (see Annual Meeting above), Jerome B. Wiesner was appointed as a Life Member of the Council, the first individual so designated, to acknowledge his leadership in the arts at MIT.

The Membership Committee, chaired by Bernard Palitz ’47, met several times to review membership criteria and consider prospective members. Nine individuals were nominated to join the Council next year, pending the approval of the President of MIT, at whose invitation all Council members are appointed.

**Personnel**

Mark Palmgren was promoted to Director of the Council for the Arts in April.
LIST VISUAL ARTS CENTER

With the administrative restructuring attendant upon the appointment of Doctor Ellen Harris as Associate Provost for the Arts and the establishment of the Office of the Arts, the Committee on the Visual Arts, previously the advisory group to the List Visual Arts Center staff, was disbanded. Members were warmly thanked for their energetic interest and support of the arts of MIT.

Katy Kline, previously Curator, who also had been serving as Acting Director since July, 1986, was appointed Director; Dana Friis-Hansen was promoted to Curator.

EXHIBITION PROGRAM

Ten exhibitions in the three galleries continued to embody the List Center's commitment to presenting advanced contemporary art in all media.

Still Performances: The Gerlovins, Bakalar Gallery, September 5 - October 8, 1989. Large-scale color photographic portraits by two Soviet emigré conceptual artists who exploit the collision of image and language. Forty page catalogue published; organized jointly by the List Center with the Anderson Gallery, Virginia Commonwealth University.

Remo Campopiano: In Residence, Reference Gallery, September 5 - November 19, 1989. This Minneapolis-based artist combined concepts of myth and thought with natural ecosystems in his full gallery installation based on the four axes of the Native American medicine wheel. Supported by the New Works Program of the Massachusetts Council on the Arts and Humanities.


Trouble in Paradise, Hayden Gallery, October 6 - November 19, 1989. Fourteen New England artists or artist-teams grappling with current political and social issues from censorship to homelessness to substance abuse. Forty-four page catalogue published. Exhibition will be reconstituted at the Art Gallery, University of Maryland, in September, 1990.

Against Nature: Japanese Art in the Eighties, Hayden, Reference and Bakalar Galleries, December 9, 1989 - February 18, 1990. Organized jointly by the List Art Center, the Grey Art Gallery at New York University and the Japan Foundation, Tokyo and presented in Massachusetts jointly with Bank of Boston Gallery, the exhibition consisted of painting, sculpture, photography and mixed media installation by ten young Japanese artists who contest the traditional nature-based Japanese aesthetic. MIT was the fourth on a seven stop national tour of major museums. Ninety-two page catalogue published. Supported in part by the Art Exchange Program of the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts as well as the Japan Foundation, the AT&T Foundation, the Japan U.S. Friendship Commission, the Asian Cultural Council and Bank of Boston.

Paper Architecture: New Projects from the Soviet Union, Hayden Gallery, March 14 - April 23, 1990. Shown for the first time in the United States, the exhibition of 80 drawings of visionary or theoretical projects executed between 1979 and 1989 following a period of architectural repression, was organized by the German Architecture Museum, Frankfurt and the Soviet Architecture League. The exhibition will travel to three other American museums under the auspices of the List Visual Arts Center. Supported in part by Lufthansa German Airlines.

Rebecca Purdum: Paintings, Reference Gallery, March 14 - April 22, 1990. First museum exhibition of the large canvases of an acclaimed young New Yorker who creates mysterious abstract works layered with rich mists of color by painting with the tips of her (gloved) fingers. Thirty-six page catalogue published.
Jno Cook: Radically Recycled Cameras, Bakalar Gallery, March 14 - April 22, 1990. This Chicago-based photographer, filmmaker and tinkerer exhibited quirky cameras made from reclaimed optical and mechanical junk and household castoffs, together with photographs they produced. Eight page brochure published. Supported in part by Arts Midwest.

Matt Mullican: The MIT Project, Hayden Gallery, May 12 - July 1, 1990. For fifteen years Mullican has developed a system of symbols and signs to describe the world and personal and social relationships within it. In the MIT project he deployed his found and fabricated objects for the first time in a three dimensional, quasi-architectural rendition of his signature 5-zone city plan. A sixty page catalogue published. Supported in part by the Massachusetts Council on the Arts and Humanities and the National Endowment for the Arts.

Bill Traylor Drawings, Reference Gallery, May 12 - July 1, 1990. Beginning in 1936 at age 85, and working for the next three years, freed slave and self-taught artist Bill Traylor created a colorful, whimsical world of humans and animals remarkable for its directness and invention. Already presented across the U.S. and Canada, this popular traveling exhibition presented almost eighty works in pencil, paint, and crayon on paper, cardboard, and scrap advertisements.

Nancy Burson: The Age Machine and Composite Portraits, Bakalar Gallery, May 12 - July 1, 1990. This final exhibition in the Bakalar Gallery photography series contained the New York artist's startling computer-generated composite portraits which she began developing at MIT in 1975. The Age Machine, an interactive video photo booth, provided visitors with their computer screen image as it would age over 20 years. The sequence of four Bakalar exhibitions demonstrating unusual applications of photography received partial support from the Council on the Arts at MIT.


Outside Funding toward exhibitions and projects in FY 90 totalled $261,962, an amount unlikely to be equalled in the future given the severe cutbacks at the Massachusetts Council on the Arts and Humanities and restrictions placed upon the National Endowment for the Arts.

EDUCATIONAL PROGRAMS AND EVENTS

Gallery talks by the artists and curators were given for every exhibition, and didactic wall texts were written to provide gallery visitors with an immediate explanatory introduction. Among special lecturers were James Fallows, editor of the Atlantic Monthly, who discussed aspects of popular culture in Japan in conjunction with Against Nature and Arthur Danto, art critic of the Nation, who elaborated a new theory of signs and symbols on the occasion of the Matt Mullican exhibition. Professor Steven Benton discussed the future of photography in conjunction with the Burson exhibition. Special tours were given by the Director and Curator to groups such as the International Council of the Museum of Modern Art; the Museum Council of the Boston Museum of Fine Arts; the Docents of the Fogg Art Museum and the MIT Campus Visit program.

MISCELLANEOUS HIGHLIGHTS

Katy Kline and Dana Friis-Hansen made research trips to San Diego and, with a Massachusetts Council Planning grant, to Europe (Basel Art Fair, Venice Biennale, Cologne and Belgium) visiting artists, studios, galleries and museums.

The List Visual Arts Center received an Award of Merit "in recognition of the highest standards of excellence" in the Museum Publications Competition of the American Association of Museums.
PERMANENT COLLECTION

An oil painting (Figure 7, 1959) by Jasper Johns and a Picasso etching, missing from the Permanent Collection since 1976, were recovered.

ACQUISITIONS

The following works were acquired through either gift or purchase during the 1989-1990 academic year:

Permanent Collection

Joan Fontcuberta and Pere Formiguera, _Micostrium Vulgaris_ from _Dr. Ameisenhaufen's Fauna_, 1982, mixed media.

A. L. Drezner, _T.V. Table Triptych_, 1990, beeswax and oil on plexiglas, hardware, wood and latex. Gift of the Artist.


Student Loan Art Collections

Betye Saar, _Mumbo Jumbo_, 1987, color lithograph. Purchased with funds from the Student Center Preview Program.

Betye Saar, _As the World Turns_, 1986-87, color etching. Purchased with funds from the Student Center Preview Program.

Matt Mullican, _Bath Rubbing_, 1988, oilstick on paper. Purchased with funds from the Student Center Preview Program.

Buckminster Fuller, _Laminear Geodesic Dome_, 1981, companion set of 2 screen prints. Purchased with funds from the Student Center Preview Program.

Doug Anderson, _Met a Stranger on a Train #2_, 1986, watercolor woodcut. Purchased with funds from the Student Center Preview Program.

Karl Baden, _Untitled (Harold Edgerton/J.H. Lartigue)_ , 1988, collage into photograph. Purchased with funds from the Student Center Preview Program.

Yvonne Jacquette, _Times Square_, 1987, woodcut. Purchased with funds from the Student Center Preview Program.


William Wegman, _Ray Cat_, 1987, color lithograph. Purchased with funds from the Student Center Preview Program.

Nancy Spero, _Goddess_, 1987, color lithograph with lettpress cuts and hand coloring. Purchased with funds from the Student Center Preview Program.

Robert Moskowitz, _Moon Dog_, 1988, color woodblock print. Purchased with funds from the Student Center Preview Program.

Ellen Banks, _Chopin Mazurka in the Key of B_, 1988, acrylic and handmade paper. Purchased with funds from the Student Center Preview Program.

Todd Siler, _Metaphorms (Brainways in the Garden...)_ , and _Metaphorms (Inside the Hidden Territory...)_ , 1988, lithographs. Purchased with funds from the Student Center Preview Program.

Alexander Kosolopov, _Lenin Coca-Cola_, 1982, silkscreen. Purchased with funds from the Student Center Preview Program.
EXTENDED LOANS TO THE COLLECTION


(See also previous reports.)

LOANS FROM THE PERMANENT COLLECTION


Various artists, 14 photographs and 2 prints, to the MIT Museum, for the exhibition *Image and Imagination: 150 Years of Photography*, July 1989 - March 1990. This exhibition was co-organized by the MIT Museum and Polaroid.

Berenice Abbott, 6 black-and-white photographs, to the Photographic Resource Center, Boston, for the exhibition *Locomotion*, December, 1989 - February, 1990 and subsequent tour to the Houston Center for Photography.


Betye Saar, *View of the World from Saturn*, 1988, to The New Museum of Contemporary Art, for the exhibition *The Decade Show*, May - August, 1990. This exhibition was co-organized by The New Museum, The Museum of Contemporary Hispanic Art and The Studio Museum in Harlem, all of New York, NY.

CONSERVATION OF THE PERMANENT COLLECTION

Restorative work was performed on the surface of Alexander Calder's *The Big Sail* (La Grande Voile).

A damaged flange on Calder's Intermediate Model for *The Big Sail* was restored by Daedalus, Inc. of Cambridge.

Lowell Nesbitt's painting *Red and Yellow Tulip* was treated by the Center for Conservation and Technical Studies, Harvard University.

44 works on paper were framed or reframed by Old Cambridge Company, Charlestown, and by PSG Framers, Boston.

List Visual Arts Center Staff
In FY90, the MIT Museum garnered international attention in both the art and science communities. Increasingly, the Museum is being recognized for its exhibits and programs which attempt to "discover where art and science meet." From *France Magazine* to *PC Computing*, the MIT Museum is reaching wider audiences as a result of a compelling roster of exhibits and programs, a vigorous public relations campaign, and a colorful new brochure which is distributed at most major hotels, conferences, and visitor centers in the area.

**EXHIBITIONS AND PROGRAMS**

The Museum's exhibition schedule continued at its usual vigorous pace—major exhibitions requiring significant research and interpretation interspersed with smaller, but nonetheless ambitious shows. Our exhibitions, organized and designed by Joan Loria, Assistant Director for Exhibitions, continue to offer a diverse menu, reflective of the multiplicity that is MIT and our broader constituency. Visitations continued on an upward curve.

**Stopping Time** 6 April - 15 September
Opening on Doc Edgerton's eighty-sixth birthday, this exhibition highlighted his life, work, and whimsy. A legend in his own lifetime, Doc's photography bears witness to the possibility of research being beautiful as well as useful. Edgerton never intended his photographic studies of motion to be art, but they were rapidly recognized as such. His inventions have revolutionized the way we see the world.

**Lahore: The City Within** 16 September - 17 December
Photographs and paintings by graphic designer Samina Quraeshi juxtaposed with Mughal watercolors from the Museum of Fine Arts Boston, carved wooden doors, windows, screens, and a bazaar festooned with exotic fabrics, rugs, and kits, created a Kiplingesque view of Lahore, the cultural capital of Pakistan. Associated programs included: "The Ancient Architecture of Lahore and the Future," lecture by Masood A. Khan; "The Magic of Classical Music, Dance and Urdu Poetry," lecture/performance by Dr. Brian Silver; and "Dance and Music at the Mughal Court," lecture/film by Susan Weiner. A four-page full-color brochure was funded by the Council for the Arts at MIT.

**Image and Imagination: 150 Years of Photography** 23 September - 31 December
Our major concentration for the fall season, this exhibition surpassed the blockbuster show Bauhaus (1887) in viewer numbers. The exhibit's focus on the technical developments of the imaging process was praised by the media for its unorthodox approach in both content and presentation. A survey of photography's technological evolution and its concomitant product also highlighted the revolutions caused by the instant camera and electronic imaging systems. A separate section was devoted to both historically significant and contemporary photographers whose personal vision stretched the medium beyond conventional boundaries. Historical cameras and images were drawn from the rich lode in eighteen Greater Boston repositories. A joint effort of the MIT Museum and Polaroid Corporate Archives, the exhibition was accompanied by a lecture series and Saturday family workshop. Lectures included "The History of Photography" by Thurman Naylor; "How Process Formed Image," by Jim Dow; and "Photography: 20th Century and Beyond: The Advent of Electronic Imaging" by Richard Kee. The workshop, conducted by Elaine O'Neil, was titled "Imaging Your Imagination: A Hands-on Workshop in Photography." *Images of New England: 1839-1989*, a twenty-page illustrated brochure provided by Polaroid, accompanied the exhibit.

**Artists Behind the Desk** 12 October - 12 December
A first-of-its-kind exhibition at MIT showcasing the versatility and talent of Institute support staff artists who support themselves and/or families through work at MIT. Professionally judged by three out-of-state art professionals, forty-nine works by 29 artists were selected for the exhibition.

**AIDS: A Continuing Concern** 1 December - 31 March
A special showing of panels from the NAMES Project AIDS Memorial Quilt, including one created for David Lewallen, a former MIT employee who succumbed to the disease, was held on World AIDS Day. The quilt section which included Lewallen's panel remained on exhibit until April. A video, which touchingly captured the heartache of those left behind, accompanied the Quilt panels. Lobby 10 was the locus of the MIT Museum's Quilting Bee to create a quilt honoring those members of the community who have died of AIDS-related conditions. Two illuminating photography exhibitions, works by Nicholas Nixon and a series by Linda Troeller, examined the disease's ravages and societal ostracism. Phoebe Hackett and Sally Bedow organized these events.

When the Eiffel Tower was New: French Visions of Progress at the Centennial of the Revolution 16 January - 25 February
The final decades in 19th-century France, rife with technological change, were represented by full-color posters, printed ephemera, journal illustrations, period photographs, as well as fine-art prints by Toulouse-Lautrec, Théophile Steinlen, Pierre Bonnard, and August Lepere. A special section of illustrations and informational text regarding construction technology used in erecting the
Eiffel Tower was added by the Museum. Five Eiffel Tower-related films were shown continuously. The exhibit and accompanying illustrated catalogue were organized and produced by the Mount Holyoke College Art Museum. Rosalind Williams presented the lecture "Paris 1990: The Technological Landscape of Modern Life."

**Raumplan versus Plan Libre: Adolf Loos and Le Corbusier 1891-1930** 30 January - 1 April

Organized by the Technical University of Delft, the exhibit compared the spatial concepts of Loos' last productive years as an architect with Le Corbusier's first through photographs, plans, and models. An illustrated catalogue published by TU Delft provided additional insight.

**Alchemical Reconnaissance** 8 February - 6 April

Photographs by John Huddleston of Middlebury College juxtaposed the investigations of landscape photography with high energy physics. Landscapes were paired with formulations of concepts associated with particle physics. Huddleston’s texts possessed the objective ring of textbook assertions, while his images fired the imagination to see these assertions as revelations.

**Marcia Oakes Woodbury** 14 February ongoing

Paintings and drawings by this turn-of-the-century artist whose style was popular in Boston. Celebrated in her own right, she was the wife of painter Charles H. Woodbury, Class of 1886.

**Richard Bertman: Architect and Sculptor** 15 March - 2 September

A diverse collection of sculptures, drawings, models, and plans by the eminent Boston architect (MIT Class of 1960 and principal designer of the Prudential Center renovation) whose critical accomplishments stand on view against the Boston skyline. Bertman’s welded wire sculptures, described by Boston Globe critic Robert Campbell as “loopy and funny, tense and affectionate,” show influences of Calder, Saul Steinberg, and Alberto Giacometti. His architecture manifests his sense of playfulness and respect for craftsmanship and form.

**From the Ecole to Tech: Desire Despradelle, His Colleagues and Students** 23 March - 2 September

The architectural drawings of this Ecole-trained French architect, who headed the design course in MIT's Department of Architecture at the turn of the century, provide extraordinary examples of the Beaux-Arts aesthetic. Architect of the original Peter Bent Brigham Hospital, Despradelle’s Berkeley Building has recently undergone an award-winning restoration. His primary influence was as an educator and drawings executed by several of his outstanding students were included. Guest curated by Kimberly Shilland, programs included “On the Work of Desiree Despradelle,” gallery talk by Kimberly Shilland; “An Award Winning Restoration: Codman and Despradelle’s Berkeley Building,” gallery talk by James G. Alexander; “Ecole’s Teaching Methods: Intentions, Implications and Consequences,” lecture by Jean Paul Carrihan; and “The Atelier Pascal and the Ecole Des Beaux Arts,” lecture by Richard Chafee. Support was received from the Council for the Arts at MIT, The Trustee of the Lowell Institute, G. H. Macomber Corp., and Notter, Finegold + Alexander.

**Microscapes: The Hidden Art of High Technology** 23 April - 2 September

Large format macrolens photographs shot at speeds as fast as 1/720,000th of a second and magnified as much as a billion times, show in breathtaking detail the unseen world of information and communication technologies developed by AT&T’s Bell Laboratories. Such techniques as thermography, interferometry, color schlieren photography, and secondary ion mass spectroscopy create futuristic images of microprocessor chips, glass fibers, crystals, and magnetic bubbles. The exhibition was a gift from AT&T.

**Other Exhibits and Programs**

**Earth, Sea and Sky** the work of Charles H. Woodbury, Class of 1886, acclaimed by the Boston Globe as one of 1988’s ten best exhibitions, began a two-year, twelve-museum, cross-country tour.

**Goin' Fishin': The Boston Fisheries 1800-1920** an exhibition of photographs, models, and equipment documenting Boston's fishing industry which had been on exhibit at the main facility October '88 - January '89, was installed at State Street Concourse Gallery from 12 October - 15 December '89.

Two exhibitions formerly shown in Compton Gallery were reinstalled at the main facility. Sculpture and paintings by Richard Filipowski, creator of the Form and Design Program in the School of Architecture and Planning, demonstrate spatial control through line, color, shape, and pattern. Stopping Time now occupies the Klimann Gallery and “Quicker 'n a Wink,” Doc's Academy Award winning short film runs continuously. Several new plasma sculptures—one forty inches in diameter—have been added to Bill Parker’s ongoing exhibit. The work of the Spatial Imaging Group at MIT's Media Lab has been moved to a more accessible location and is accompanied by a forty minute film which describes the principles and processes involved in creating various types of holograms.

The fourth annual exhibit of children’s drawings was mounted in the Medical Department lobby. Paintings and sculpture from the Museum’s collections were installed in the newly renovated Faculty Club and other Institute offices. Photographs from the collection were displayed at a Sustaining Fellows dinner for Harold Edgerton and at the Edgerton Jubilee. Electrical Engineering and Computer Science commissioned a photographic panel featuring the Robo-Puck competition held during IAP. Cibachrome prints
were framed for the Ocean Engineering Headquarters office. Our restructured and improved Bubble Machine was reinstalled in the lobby of Building 6.

COLLECTIONS

The MIT Museum Collections is a primary resource for materials related to MIT history and the Museum takes pride in presenting exhibitions and programs based on these collections. The Museum has presented the work of many MIT alumni and faculty, including Doc Edgerton, Constant Desiree Despradelle, Gyorgy Kepes, Richard Filipowski, Bill Parker, and Charles Woodbury.

As a service to MIT and the general public, the Museum collects materials that illustrate significant activities in MIT history, documents and cares for these collections, and provides access to information for research and publication purposes. Books on subjects ranging from artificial intelligence to computer graphics to finance have all included photos from the files. The Time-Life series "Understanding Computers" used Museum photos in most of their volumes. WGBH Public Television has utilized our collections for presentations on both radar, "Echoes of War," and computer history, "The Computer Age." Instruments and drawings were displayed in exhibits from Canada (Musée de la Civilization in Quebec) to Oregon (the University Art Museum at the University of Oregon) and as close to home as the List Visual Arts Center. Over the year, the Museum fielded more than 500 inquiries.

The Hart Nautical Collections completed a number of major projects this year, most significant of which was the move of ship half models from Building 5 to the main facility. Other projects included the completion of the inventory of the Clark Collection of Marine Prints; a preliminary inventory of the Bethlehem Steel Collection of 15,000 plans, 55,000 negatives and archives from the Quincy Shipyards; computerized cataloguing of various photograph and ship plan collections. With assistance from volunteers, preliminary research for an exhibit on whales in political cartoons, drawing from the Forbes Collection, was begun.

In FY90, the Museum received donations of technological models, instruments, illustrations, paintings, sculptures, and furniture. Videos, academic hoods, and professional awards have found a repository here, as well as uniquely MIT t-shirts and memorabilia. The Undergraduate Research Opportunities Program (UROP) asked the Museum to safeguard their twentieth anniversary time capsule.

During the year, the Collections employed the services of professional conservators Morton C. Bradley, Jr. for paintings and Sarah Riley and the Northeast Document Conservation Center for works on paper.

OTHER HIGHLIGHTS

ADMINISTRATIVE

- The Museum transferred administratively to the Associate Provost for the Arts.
- The Museum received its third Institute for Museum Services General Operating Support grant ($74,438) for the coming fiscal year.
- The Museum was one of 100 museums selected for a Conservation Assessment Program $5,000 grant, to be used for an appraisal of the Museum's collections.
- Personnel changes: Phoebe Hackett moved from part- to full-time Staff Accountant on July 1; Emmett Murphy joined the Museum as Shop Manager on January 1; Marcia Conroy, Assistant Director for Education and Public Relations, resigned in January, but has continued her association with the Museum as a consultant on specific educational programming; Kathleen Thurston, Museum Shop Coordinator for the last five years, is now Assistant Director for Marketing.

FACILITIES

As a service to the MIT community, the Museum makes available its facilities for departmental gatherings. In addition to nine exhibit openings, the Museum hosted thirty-seven functions for MIT departments and other groups in FY90. These events brought nearly 4,000 additional visitors to the Museum.

MUSEUM SHOP

The MIT Museum Shop produced two mail order catalogues which were sent to alumni and friends, and provided official gifts for representatives from many MIT departments who shopped at our two stores. Sales for the Museum Shop approached the half-million mark in FY90.
PUBLICATIONS
- This year, the long-awaited book on pranks and hacks at MIT moved one step closer to reality when underwriting was made available from the Peter deFlorez '38 Fund for Humor at MIT. It is set for October publication.

SEMINARS AND LECTURES
- Members of the Museum staff taught a Freshman Advisor Seminar on the history of the Institute for the second year. Three members of the staff also serve as freshman advisors.
- The director presented his popular lecture, "Traditions at MIT," to incoming students, parents and alumni groups. He also lectured on the history of the arts at MIT at a Technology Day seminar and presented the Lowell Institute School graduation speech.
- Graduate student Brian Liebowitz '82 presented his talk on pranks and hacks at MIT to several student and alumni groups across the country.

The MIT Museum Staff